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163	Miriam's Crime.....	5	2	219	Rags and Bottles.....	4	1
91	Michael Eric.....	8	3	221	So on Shingle.....	14	2
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81	Old Phil's Birthday.....	5	3	129	Aar-n-ag-oos.....	2	1
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7	The Vow of the Orphan.....	7	1	84	Cheek Will Win.....	3	0
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200	Uncle Tom's Cabin.....	15	5				
121	Will-o'-the-Wisp.....	9	4				

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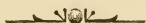
## A FARCE,

IN ONE ACT,

—BY—

F. L. CUTLER,

*Author of Hans, the Dutch J. P.; Lost, or the Fruits of the Glass;  
Lodgings for Two; That Boy Sam; The Sham Professor; Old  
Pompey; Cuff's Luck; Wanted, a Husband; Happy Frank's  
Comic Song and Joke Book; Actor and Servant; Pomp's  
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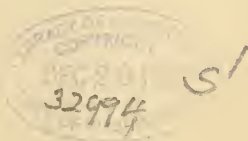
WITH THE STAGE BUSINESS, CAST OF CHARACTERS  
RELATIVE POSITIONS, ETC.



FROM THE AUTHOR'S ORIGINAL MANUSCRIPT.



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—CLYDE, OHIO:—

A. D. AMES, PUBLISHER.

STRUCK BY LIGHTNING.

—O—

CHARACTERS.

ERASTUS RUMBLER ..... *Inclined to Rumble*  
MATILDA RUMBLER ..... *His Wife*  
BELLE RUMBLER ..... *The Daughter*  
PLATINUM POINTS ..... *The Electrical Agent*

— PS 635  
29 C 947  
SCENE—Drawing Room Interior.

—  
COSTUMES—Modern.

—  
TIME—Twenty Minutes.

—  
STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand, L. H., Left Hand; C., Centre; S. E. 2d E.,] Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R.

R. C.

C.

L. C.

L.

\* \* \* The reader is supposed to be upon the Stage facing the audience.

TMP92-009017

# STRUCK BY LIGHTNING.

—o—

*SCENE—Drawing Room.*

*Enter RUMBLER, followed by MATILDA, R.*

*Rumbler.* Don't talk to me, madam, I won't listen.

*Matilda.* But, Erastus——

*Rum.* No use. As long as I'm on my feet I propose to run this house.

*Mat.* But Erastus——

*Rum.* Ever since that girl has returned from boarding school she has been all-fired headstrong. There's no getting along with her.

*Mat.* But, Erastus——

*Rum.* The idea of her wanting to marry some man that I don't know anything about, and never saw in my life.

*Mat.* He wanted to——

*Rum.* Yes, I know; he wanted to come here and get acquainted, as he said, but he didn't do it, did he?

*Mat.* No, because you objected, and——

*Rum.* Of course I did. What do you suppose I want of some bewhiskered dandy around here——

*Mat.* Why, Erastus, you——

*Rum.* I'll just put an end to this nonsense at once. When I get ready for

*Enter BELLE, R.*

Belle to marry I'll select a husband for her that suits me.

*Belle.* (*coming forward*) Will you? I am very thankful for your interest in my welfare, papa, but as I



am the one most interested I believe I would rather make my own selection.

*Rum.* (*in a rage*) Hold your tongue, miss; don't speak until you are spoken to. I want you and your mother to understand one thing, as long as my name's Rumbler—

*Belle.* You'll continue to thunder and storm. (*RUMBLER very angry*) But, papa, my mind is made up; I have my own future to look after, and if my life is stormy—

*During the above speech POINTS enters c., with lightning rod point in left hand. As BELLE finishes speaking he holds up the point with left hand and points to it with right.*

*Points.* (*speaks quickly*) You should be properly protected. (*takes off hat, bows—all start, turn and look at the interruption. BELLE looks pleased, goes L. F.*)

*Rum.* Thunder and—

*Points.* Lightning generally go together, and—

*Rum.* What means this intrusion?

*Points.* Calm yourself, my dear sir; don't allow yourself to get excited. Keep cool! keep cool!

*Rum.* Who—who are you?

*Points.* (*lifts his hat, bows*) Platinum Points, more familiarly known as Lightning Points.

*Rum.* To what am I indebted for this visit?

*Points.* To be sure. Just the question I supposed you would ask, and one of course that should be promptly answered.

*Rum.* Please proceed.

*Points.* With pleasure—nothing pleases me so well as to talk to a gentleman. As I was saying to Scrubby—Scrubby isn't his name you know; it's just a nick-name we have for him—he's with the same company you know.

*Rum.* No, I don't know.

*Points.* That's all, you know. No harm done. (*RUMBLER turns away*) Your attention a moment, please. As I was saying to Scrubby, that was one thing I liked about the business.

*Rum.* (*angry*) If you've got any business please state it and then get out of here.

*Points.* Keep cool! Keep cool! Don't get excited! (*RUMBLER turns away*) Your attention a moment, please.

You see, sir, I've been down working southern Indiana the most of the season, but they got the small-pox down there, and as I'd never had it they sent Slim Jim down there and put me on this route.

*Rum.* Small-pox—route—up here—I shall go crazy if this idiot remains longer.

(*exit BELLE R.—POINTS throws kiss*)

*Points.* And in looking over the battle ground, as the saying is, I discovered that with all the buildings you have here not one of them has the least protection against—

*Rum.* Protection? (*aside*) What is the man driving at?

*Points.* Now your house is exposed to the freakful electricity, and—

*Rum.* For gracious sakes what are you going to tell? I can't make head nor point.

*Point.* (*produces rod point*) We are using this season the latest improvement. Now, (*touches RUMBLER on arm*) your attention a moment, please, and I will proceed—

*Rum.* (*distracted*) Oh, cease your infernal racket.

*Points.* (*coolly touching him on the arm*) Your attention just a moment, please. Last year we used the old style point, but this year we have an improvement of which your humble servant is the—

*Rum.* (*in a rage*) Will you leave this room, you—

(*exit MATILDA, R.*)

*Points.* There, there; don't get excited. She's gone. Now one moment, please. Owing to the failure of the old—

*Rum.* Death and furies, stop, or I'll break your confounded head for you! (*threatens him*)

*Points.* (*keeping close to him*) In the new style by using an extra layer of—

*Rum.* (*wild with rage*) If you won't leave this room I will. (*starts off, POINTS keeps close to him. RUMBLER puts hands to his ears and rushes off C., with POINTS at his heels*)

*Points.* One moment, please.

(*exit RUMBLER and POINTS, L.*)

*Enter MATILDA, R., looks around.*

*Mat.* Thank goodness he's gone. I wonder what he wanted? I know what he has done. He has got Rumbler

so rumbled that I could see chain lightning fairly flash from his eyes.

*Enter POINTS, C., comes forward quickly.*

*Points.* In that case, madam, you should have some protection. Now just give me your attention a moment, please.

*Mat.* (*goes L. F., aside*) Land a massa, it's my turn now.

*Points.* (*goes to her*) One moment, please. You haven't a single rod on your house—I've looked it all over. Now I can explain to you in a few minutes—

*Mat.* Don't take the trouble, sir.

*Points.* No trouble at all. Now with this improvement I can put a rod on your *comb*, and run from there to—

*Mat.* Sir!

*Points.* Then by sinking into the ground the proper distance—

*Enter BELLE, R.*

*Mat.* Sink into the ground. The man's crazy.

*Rushes off C., POINTS following and talking about lightning rods &c., as POINTS gets to door BELLE laughs and he turns discovering her—they embrace. RUMBLER appears at C. D.—astonished—rushes off L.*

*Belle.* (*releasing herself*) What made you venture here?

*Points.* Well, in the first place, I wanted to see you, then I had a curiosity to make the acquaintance of my prospective father-in-law. But—(*smiling*)—how have I played my part?

*Belle.* (*claps her hands—laughs*) Oh! splendid, but I'm afraid papa will never forgive the ruse.

*Points.* What care I as long as I have you on my side. (*takes her in his arms—RUMBLER appears C., dragging MATILDA. Calls her attention to POINTS and BELLE—POINTS at same time discovers them and releases BELLE, quickly takes lightning rod point from pocket and places it on BELLE's head*) Now your attention one moment, please. As I was just saying the current of electricity passes down from the point. To illustrate plainer; there is a thunder storm coming up—(*points toward R. RUM-*



*BLER and MATILDA, who have been seemingly talking about POINTS, both run R. and look out*)—that is in our minds. (*RUMBLER and MATILDA turn away disgusted*)

*Belle.* (*archly*) I would very much like a protector.

*Points.* Then I'm your man.

*Rum.* Now look here; you've talked me to death, and my wife ditto; now for heaven's sake spare our daughter. (*while RUMBLER is talking to POINTS, MATILDA leads BELLE off at back—seems to talk and gesticulate to her*)

*Mat.* (*coming forward*) Yes, good sir, please go away at once.

*Points.* (*to RUMBLER*) One moment, please. (*RUMBLER turns his back, POINTS turns to MATILDA*) Your attention for a moment—(*she turns her back, POINTS goes to BELLE—in tragic tones*) One moment, please. (*BELLE laughs*)

*Belle.* A thousand if you like.

*Points.* (*chucks her under chin, then goes again to RUMBLER, touches his arm*) Now, in regard to—

*Rum.* (*in rage*) If you don't take yourself off I'll kill you. (*raises cane to strike, BELLE catches his arm*) don't, girl, let me get at him.

*Belle.* Papa, don't kill him, buy him off.

*Rum.* Eh! buy him! Why didn't I think of that sooner. Here, you—

*Points.* (*to MATILDA*) As I was going to mention—

*Rum.* (*takes him by shoulder and turns him around*) How much will you take to leave this house?

*Point.* Take to leave? Why, I've hardly got started yet and—

*Rum.* (*hands to his ears*) Oh! murder! name your price! Name it! Name it!

*Points.* Well, sir, since you insist upon it, I will say, sir, that you haven't money enough to buy me. There is but one article in this house that would tempt me.

(*looks at BELLE*)

*Rum.* Name it! name it—it's yours!

*Point.* Upon your honor?

*Rum.* Upon my honor.

(*they shake hands*)

*RUMBLER stands facing front, POINTS runs to BELLE and embraces her. MATILDA runs to RUMBLER and touches his arm; he turns. She points to POINTS and BELLE, who come quickly forward and kneel c., between RUM-*

BLER and MATILDA, *who instantly turn their backs.*  
POINTS and BELLE rise, POINTS touches RUMBLER on  
the arm, BELLE touches MATILDA on arm at same time.

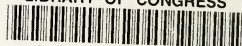
*Points and Belle. (together)* Your attention a moment, please.

RUMBLER and MATILDA *place hands to ears and start off, one each way.* POINTS and BELLE *laugh, turn to each other and embrace.*

QUICK CURTAIN.

# Ames' Plays---Continued.

NO.		M	F	NO.		M	F
<b>FARCES CONTINUED.</b>							
72	Dence is in Him.....	5	1	28	Thirty-three Next Birthday..	4	2
19	Did I Dream it.....	4	3	142	Tit for Tat.....	2	1
42	Domestic Felicity.....	1	1	213	Vermont Wool Dealer.....	5	3
155	Dutch Prize Fishier.....	3	0	151	Wanted a Husband.....	2	1
220	D tchy vs. Nigger.....	3	0	5	When Women Weep.....	3	2
148	Eh? W at D.d You Say.....	3	1	56	Wooin Under Difficultie.....	5	3
218	Everybody Astonished.....	4	0	70	Whica will ne Marry.....	2	8
224	fooling with the Wrong Man	2	1	135	Widowe's Trials.....	4	5
233	Freezing a Mother-in-Law...	2	1	147	Waking Him Up.....	1	2
154	Fun in a Post Office.....	4	2	155	Why they Joined the Re-		
184	Family Discipline.....	0	1		becca.....	0	4
209	Goose with the Golden Eggs...	5	3	111	Yankee Duelist.....	3	1
13	Give Me My Wife.....	3	3	157	Ya kee Peddler.....	7	3
66	Ham, the Dutch J. P. ....	3	1	<b>ETHIOPIAN FARCES.</b>			
116	Hash.....	4	2	204	Academy of Stars.....	6	0
120	H. M. S. Plum.....	1	1	15	An Unhappy Pair.....	1	1
103	How Sister Paxey got her			172	Black Shoemaker.....	4	2
	Child Baptiz d.....	2	1	98	Black Statue.....	4	2
50	How Sue has Own Way.....	1	3	222	Colored Senators.....	3	0
140	How He Popped the Quest'n.	1	1	214	Chops.....	3	0
74	How t. Tame M-in-Law.....	4	2	145	Cuff's Luck.....	2	1
35	How Stout Your Getting.....	5	2	190	Crimps Tr.p.....	5	0
47	In the Wrong Box.....	3	0	27	Fetter Lane to Gravesend...	2	0
95	In the Wrong Clothes.....	5	3	230	Hamlet the Dainty.....	6	1
11	John Smith.....	5	3	153	Haunted House.....	2	0
99	Jumbo Jum.....	4	3	24	Handy Andy.....	2	0
82	Kill ng T.me.....	1	1	235	Hypochondriac The.....	2	0
182	K ttie' Wedding Cake.....	1	3	77	Joe's Vis t.....	2	1
127	Lick Skillet Wedding.....	2	2	88	Mischievous Nigger.....	4	2
228	Lunderbach's Little Surprise	3	0	128	Musical Darkey.....	2	0
106	Lodgings for Two.....	3	0	90	No Cure No Pay.....	3	1
139	Marimomial Bliss.....	1	1	61	Not as Deaf as He Seems...	3	0
231	Match or a Mother-in-Law...	2	2	234	Old Dad's Cabin.....	2	1
235	More Blunders than one.....	4	3	150	Old Pompey.....	1	1
69	Mother's Fool.....	6	1	109	Other People's Children...	3	2
1	Mr. and Mrs. Pringle.....	7	4	134	Pump's Pranks.....	2	0
153	Mr. Hudson's Tiger Hunt...	1	1	177	Quarrel-ome Servants.....	3	0
23	My Heart's in Highlands.....	4	3	96	Rooms to Let.....	2	1
208	My Precious Betsey.....	4	4	107	School.....	5	0
212	My Turn Next.....	4	3	133	Seeing Bosting.....	3	0
32	M Wife's Relations.....	4	4	179	Sham Doctor.....	3	3
186	My Day and Now-a-Days.....	0	1	94	16,000 Years Ago.....	3	0
44	Obedience.....	1	2	25	Sport with a Sportsman.....	2	0
33	On the Sly.....	3	2	92	Stage Struck Darkey.....	2	1
57	Paddy Miles' Boy.....	5	2	10	Stocks Up, Stocks Down...	2	0
217	Paten Washing Machine.....	4	1	64	That Boy Sam.....	3	1
165	Persecuted Dutchman.....	6	3	122	The Select School.....	5	0
195	Poor Pilicody.....	2	3	118	The Popeorn Man.....	3	1
159	Quiet Family.....	4	4	6	The Studio.....	3	0
171	Rough Diamond.....	4	3	108	Those Awful Boys.....	5	0
180	Ripples.....	2	0	4	Twa'n's Dodging.....	3	1
48	Sch ups.....	1	1	197	Tricks.....	5	2
138	Sewing Circle of P riod.....	0	5	198	Uncle Jeff.....	5	2
115	S. H. A. M. P.nafore.....	3	3	170	U. S. Mail.....	2	2
55	Somebody's Nobody.....	3	2	216	Vice Versa.....	3	1
232	Stage Struck Yankee.....	4	2	206	Villkens and Dinah.....	4	1
137	Taking the Census.....	1	1	210	Virginia Mummy.....	6	1
40	That Mysterious B'dle.....	2	2	203	Who Stole the Chickens.....	1	1
38	The Bewitched Closet.....	5	2	205	William Tell.....	4	0
131	The Cigarette.....	4	2	156	Wig-Maker and His Servants	3	0
101	The Coming Man.....	3	1	<b>GUIDE BOOKS.</b>			
167	Turn Him Out.....	3	2	17	Hints on Elocution.....		
68	The Sham Prof ssor.....	4	0	130	Hints to Amateurs.....		
54	The Two T. J's.....	4	2				



# PLAYS RECENTLY PUBLISHED.

PRICE 15 CENTS EACH.

**219 Rags and Bottles.** An original comedy in two acts, by M. Stuart Taylor, 4 males, 1 female. A play by the author of *The Afflicted Family* is sufficient guarantee of its excellence. *Rags and Bottles* are two street waifs, and the play follows their fortunes through good and bad. An opportunity is given to introduce songs and dances. The balance of the characters are good. Costumes modern. Time of performance 1 1-2 hours.

**220 Dutchey vs. Nigger.** An original sketch in 1 scene, by James O. Luster, 3 males. A landlord has two servants—one a Dutchman, the other a negro, who are continually playing tricks upon each other, which are very laughable. Time in playing about 20 minutes. Costumes modern.

**221 Solon Shingle; or the People's Lawyer.** A comedy in 2 acts, by J. S. Jones. An excellent play, and easily put on the stage, the scenery not being difficult to arrange. Some of the best Comedians have starred in the character of Solon Shingle. Costumes modern. Time of performance 1 3/4 hours.

**222 The Colored Senators.** An Ethiopian burlesque in 1 scene, by Bert Richards, 3 males. A very laughable experience of two darkey's, who became dead broke and hungry—their schemes to get a meal of the landlord of a hotel, are very amusing. Costumes modern. Time of performance, 25 minutes.

**223 Old Honesty.** A Domestic drama in 2 acts, by John Madison Morton, 5 males, 2 females. An excellent play with a good moral, showing the truth of the old saying that "Honesty is the best Policy." Scenery, interiors. Costumes modern. Time about 2 hours.

**224 Fooling with the Wrong Man.** An Original farce in 1 act, by Bert Richards, 2 males, 1 female. Characters are an Irishman who is not such a fool as he looks, a dude, and a society belle. The situations are very funny, and the farce must be read to be appreciated. Costumes eccentric to suit. Time of performance 35 minutes.

**225 Cupids' Capers.** A farce-comedy in 3 acts, by Bert Richards, 4 males, 4 females. U. eridows with fun from beginning to end. A lawyer, his son, a Dutchman, and a negro are the male characters. A giddy widow and her beautiful daughter, a German servant girl, and the Irish hotel proprietress are the females. Costumes modern. Time of performance about 1 hour.

**226 Brac the Poor House Girl.** A drama in three acts, by C. L. Piper, 4 males, 4 females. The character of Brac, is a capital one for a senbrette, after the style of Fanchon the Cricket, etc. All characters are good. It abounds in fine situations, and is a great success. Costumes modern. Time of performance 2 hours.

**227 Maud's Peril.** A drama in 4 acts, by Watts Phillips, 5 males 3 females. A very popular drama of the present time. Strong and sensational. English Costumes of the present time. Easily put on the stage. Time 1 1-2 hours.

**228 Landerbauch's Little Surprise.** An Original farce in one scene, by E. Henri Bauman, 3 males. A roaring piece, the humor being about equally divided between a Dutchman—a negro disguised as a woman, and a negro boy. Costumes modern. Place anywhere. Time of performance 20 minutes.

**229 The Mountebanks.** A Specialty-drama in 4 acts, by Fred. G. Andrews, 6 males 2 females. Two of the characters assume various disguises, at once effective and artistic. The drama is replete with fine situations, and unlooked-for developments. Mirth and sadness are well combined. Costumes modern. Time of performance 2 hours. An American drama of the present time.

**230 Hamlet the Dainty.** An Ethiopian burlesque on Shakespeare's Hamlet, by Griffin, 6 males, 1 female. Burlesque costumes of Hamlet. Very funny. Time 15 minutes.

**231 Match for a Mother-in-Law.** A Comedietta in 1 act, by Wybert Reeve, 3 males, 2 females. The henpecked husband, his friend, a servant, the wife and the mother-in-law, constitutes the dramatis personee. Very suitable for private and amateur use, as well as professional. Costumes modern. Interior scene. Time 35 minutes.

**232 Stage Struck Yankee.** A farce in 1 act, by O. E. Durivage, 4 males. 2 females. Scenes, interiors. A Yankee becomes badly stage struck, by seeing a play in a barn, discards his affianced for an actress. The manner of his becoming disenchanted, is shown in the play. It is full of laugh. Time 45 minutes.

**233 Freezing a Mother-in-law.** A farce in in 1 act, by T. E. Pember-ton, 3 males, 2 females. Costumes modern. One interior scene. Old man 2 walking gents, old woman, walking lady. A mother-in-law is to be frozen in order to gain her consent to her daughter's marriage. She discovers the plot, substitutes water for the freezing fluid, yet pretends to be equally affectual by it. Time 45 minutes.

**234 Old Dad's Cabin.** An Ethiopian farce in one act, by Charles White, 2 males, 1 female. An excellent darkey play, full of good situations and sparkling dialogue. Costumes modern. Time 40 minutes.